

Salamis Statement Challenged

Report Rank Bid For 'Stronghold'

Officials of Eagle-Lion in the USA who recently viewed a rough cut of "The Stronghold," the \$600,000 feature film produced in Quebec by Quebec Productions Corporation, are said to have been greatly impressed with it. Although no distribution

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To Film Mencken Bathtub Hoax

Desire of a Canadian motion picture production company, Cinema (Canada) Pictures, Toronto, to make a short subject based on H. L. Mencken's fictitious essay, "History of the Bathtub," has provided an exchange of correspondence which is current-

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McKenzie, Harry Law Join Eagle-Lion

Several appointments to the sales staff of Eagle-Lion Films have been announced by Frank H. Fisher, general sales manager. They are the first of a series of scheduled additions to the company's personnel and in keeping with the expansion program which began when Fisher resigned as general manager of Odeon's western division to accept his present post.

Lew McKenzie, recently Empire-Universal branch manager in Saint John, NB and for years Warner Brothers' chief there, will head the Eagle-Lion Maritime office.

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Added To Schedule

Pine and Thomas have added "Waterfront at Midnight" to their new schedule.

Deny That Dominion Rental Is Disproportionate

Canadian motion picture distributors challenged the statement of B. C. Salamis, Quebec exhibitor and representative of the Quebec Allied Theatrical Industries, that film rentals in the Dominion have increased disproportionately when compared with the rise in boxoffice receipts. The Salamis report, submitted to Quebec Allied at its recent annual meeting and approved, has been sent to trade papers and distribution and exhibition executives.

Bermac, Shawn To PRC Sales Staff

Joe Bermac and Herman Shawn are the latest addition to the sales staff of the Toronto branch of PRC, which is managed by Irving Cohen. Announcement of their appointment was made by David Griesdorf, general sales manager of the company.

Bermac is recently of the Toronto branch of RKO and was with United Artists prior to that. Shawn was with Esquire Films when he joined the RCAF and has been in the 16 mm. field since his return.

Both boys enjoy much popularity in the trade.

The set of figures offered by Salamis, the distributors say, are based on two important errors, the first the amount of film

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Fire, Scares In Movie Theatres

Fire of unknown origin in the early hours of the new year caused \$40,000 damage to the Algoma Theatre, one of two Famous Players houses in Sault Ste. Marie, Ontario, and its closing for three weeks while being repaired. The first theatre fire

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'Indian Summer'

RKO Radio's "Indian Summer" starring Ann Sothorn and Alexander Knox has gone into production under the direction of Boris Ingster.

Backscreen at 'The Stronghold'



Key personnel in the making of Quebec Productions Corporation's bilingual feature film, "The Stronghold" in English and "La Forteresse" in French, are shown gathered around a camera in the above photograph. Seated from left to right are Noella and Jacqueline, script girls; Gilbert Mandellik, assistant director; Fedor Ozep, director; and George Marton, producer. Standing are Harry Sundby, electrician; Guy Roe, cameraman; Johnny Foster, assistant cameraman; Bill Stein, camera operator; and Paul Whitcombe, chief grip.

Temptation

playdate for this topnotch attraction from EMPIRE-UNIVERSAL FILMS LIMITED.

Starring MERLE OBERON, GEORGE BRENT, CHARLES KORVIN and PAUL LUKAS and with a powerful supporting cast. Taken from the Robert Hichens' novel, BELLA DONNA, it is a tense Egyptian drama. Resolve to set an early

McKenzie, Law To Eagle-Lion

(Continued from Page 1)

Harry Law, who was general manager of Associated Theatres when its accounts were transferred to National Theatre Services, joined Eagle-Lion as head office representative on January 6th.

Don McLean has joined the Calgary branch as a sales representative, resigning as manager of the Odeon, North Vancouver, to make the change. He was formerly assistant manager of the Plaza and Rio in Vancouver.

The rise of British pictures in popularity and the increasing amount of exhibition time being offered them in Canada has caused continued reorganization of sales and other departments.

Cashman Re-elected

Charles J. Cashman, who with his son, Ken, takes care of film industry needs for Photo-Engravers, was recently re-elected to his 12th term as a councillor in York township, Ontario.

Distributors Challenge Salamis Report

(Continued from Page 1)

rentals and the second his failure to deduct the money returned for 16 mm. films. Salamis contends in his report that rentals in the last three years have increased by 25.6%, while box-office receipts went up only 19.3%.

The figure for 1945 rentals, for instance, is claimed to be \$17,976,467 by Salamis but the annual government report and the distributors offer the true figure as \$17,490,264, a difference of \$486,203.

Any statistics designed to show a relationship between theatre receipts and film rentals should not be based on a figure which includes 16 mm. returns, say the distributors, for a great number of accounts are non-theatrical, such as homes and institutions. Nor should rentals from 16 mm. films exhibited to the public in places without theatres be included.

In 1945 rentals from 16 mm. films came to \$1,193,016 and those from 35 mm. totaled \$16,292,248. The latter figure should have been used by Salamis, whose report lists boxoffice receipts and film rentals from 1933 on. Each of his figures is different from that offered by the government and distributors are wondering where he obtained them or how he reached them.

Using government figures, the distributors show the percentage of boxoffice receipts returned to them for film rental in 1945 as 29.5%. In 1944 the figure was

29.2%, in 1943 it was 28.9% and in 1942 29.8%. These figures dispute Salamis' statement that 32.41% of every dollar gross goes for rental and that the combined total ratio is higher than that of the United States, which he puts at around 30%.

Ninety percent of deals are at the basic rate, according to the distributors, and the increase comes through circuits playing top attractions on percentage, in contrast to flat deals continued because of WPTB regulations.

W. C. Fields Leaves Bequest For Orphans

The will of W. C. Fields, the comedian whose death on Christmas day introduced a sad note in the holiday festivities, bequeathes part of his estate to the setting up of a trust fund to establish a non-denominational college in Los Angeles for white orphans. Announcement of the bequest was made by Leo L. Schaumer, lawyer for Mrs. Magda Michael, Fields' secretary for many years and executrix of his estate.

Fire, Scares In Movie Theatres

(Continued from Page 1)

in the northern city in 25 years, it burned out several rows of seats, the curtain, screen and stage equipment, and caused the ceiling to break.

A theory that the fire was caused by defective wiring was denied by the theatre's electricians, who stated that they had checked the wiring immediately following the conclusion of the midnight show and found it in good order. Firemen said that smoke delayed their getting at the fire itself.

There have been several fire scares in Canadian theatres in the past few weeks, these originating through blazes in nearby premises. Another, in the Tivoli, Toronto, was caused by a cigarette left on a toilet seat made of composition which smolders and gives off a great amount of smoke. In each case presence of mind of managers averted a panic by inducing a good-humored and orderly exit from the theatre.

In Edmonton patrons of the Strand withdrew in good order when a fire next door filled the theatre with smoke and led the manager to cancel the New Year's Eve holiday performance and refund admissions. In Guelph, Ontario, the manager mounted the stage and asked the 900 patrons to file out, informing them that there was a fire down the street when it was actually next door.

The Tivoli, Toronto, fire led to a checkup by the fire department of the types of toilet seats in use in all the city's theatres and may help the passing of a by-law to prevent smoking in any place in any theatre. The by-law, which theatre men oppose, is being prepared by the city solicitor's office and will come before the city council soon.

In the case of the Tivoli the house was filled with choking fumes before the fire could be located and Captain Sam Hill, deputy district fire marshal, praised the calmness and presence of mind of Leonard Bishop, the manager. The latter, after turning up the house lights, spoke to the audience from the stage. With no sign of excitement and with humor he informed the audience of the situation, told it about passout checks and caused it to file out in easy style. The audience wasn't told what was causing the smoke because Bishop, with friendly frankness, said that he didn't know himself.

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Sale Price Of Reels Announced By NFB

Canadian sale price for 16 mm. productions of the National Film Board have recently been announced as approximately \$12 per reel for black and white subjects and \$45 a reel for color.

The above prices are for purchase only, as all rentals of NFB films are handled in Canada by the various film libraries which set their own charges.

An interim catalog and price list have been made available by the board and can be obtained from the NFB Information Section in Ottawa.

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Unmistaken Identity

OSCAR HANSON'S ANNUAL PARTY, although it took place between Christmas and New Year, is always worth writing about. This year I missed it.

Held at Charlie Mavety's bright headquarters of brutes, boots and saddles about 23 miles out of town, guests fought their way through Nature's flitter, hail, which, speeded by the wind, felt like flak. In other years invitees braved snow that came down like pancake batter and landed with a plok but there never was a time when the fun that awaited them at the end of the trail wasn't worth the battle.

This year George Oullahan, who believes that the festive season is the time for all good men and true to come to the aid of the party, arranged for guests from opposite camps in the industry to impersonate each other and tell why the enterprises to which they had been fictitiously attached were the best in their fields. The rule was for deadpan delivery and violation would have drawn a fine, with the Pioneers' fund the beneficiary.

It was no place for a Tarzan of the japes. Failure to fall in with the spirit of the thing would have cost cash and an order to go and chin no more.

Jack Arthur spoke as the director of the Rank enterprises in Canada's fair domain and Earl Lawson as the head of Famous Players. O. J. Silverthorne, chief Ontario censor, spoke as an exchange general manager and denounced censorship. Ray Lewis of the Canadian Moving Picture Digest, as Hye Bossin, had to tell why the Canadian Film Weekly was the best trade paper.

Since no fines were imposed, I presume they were all saved by the bull.

They tell me that Ray, always as chipper as a chirper at sunup and never at a loss for the words she uses so well, did a good job. In her "Ray Presents," which is bottomed by the diapered toddler with the always-"told tale," she writes of the ordeal:

"It was a pity, Hye, that you were not there, perhaps you heard that you were going to have the Digest pinned on you. Be that as it may, Hye, I gave you and the Film Weekly a boost, but not sufficient to upset the position of the Canadian Moving Picture Digest as the leading motion picture trade paper, in Canada; and I did not pay a penalty."

Referring to Ray telling the Hansonites why the Canadian Film Weekly is the trade paper in the field, I will chide Hanson and Oullahan. After all, they didn't have to threaten that ever-lively lady with a fine to make her tell the truth. Ungallant, I call them.

My absence did not originate through knowledge of what was in store. On that same evening, my uncle, who had demonstrated how to become a great-grandfather in four easy generations, was celebrating the occasion and demanded my presence. Had I not heeded him there would have been a renewal of the ancient feud between the Hatfield Bossins, of which he is the patriarch, and the McCoy Bossins, led by matriarchal Ma Bossin.

For the next generation we would have been stalking each other from beverage room to beverage room and poolhall to poolhall with snowballs or slingshots. Such conduct would have kept us out of the Social Register.

IMPRESSIONS: The various literature created by the Menckeh-Cinema (Canada) negotiations for the rights to his hoax, "History of the Bathtub" should become classic satire. The contract, a dignified document dealing with the exchange of rights for ale, somehow makes me think of a bewigged and robed Chief Justice being goosed . . . Chips Rafferty, the six foot-six Eagle-Lion star of "The Overlanders," revealed in an interview with PM of NY that Merle Oberon, Errol Flynn and Leon Errol are among Australian stars in Hollywood. When Chips was here I remember him standing around with Clare Appel, Frank Fisher and Larry Graburn—all more than six feet tall. They gave the impression of a grove of Poplars . . . "Street Scene," the Elmer Rice play, has been revived on Broadway as a dramatic musical. Can't help thinking of it as a white folks' "Porgy and Bess."



Movie Blazes No Joke But—

FIRE IN A THEATRE is not a fit subject for humor but jocular references can help allay the fear that may lead to panic. Len Bishop, the personable pilot of the Tivoli, Toronto, and prexy of the Famous Players Toronto managers organization, helped prove that and won the co-operation of patrons and the praise of fire officials.

During a recent performance the house began filling with stenchy, choky fumes, the source of which a frantic search failed to reveal. When the audience could no longer be left wondering Len withdrew from the hunt and mounted the stage.

"I suppose you are wondering where the smoke is coming from," he said. "Well, to tell you the truth, so am I."

This approach may seem dangerous to you. But not if you know the bland, imperturbable Leonard, who has a fetching personality, an amiable manner and the drollest wit in these parts. The audience took to him en masse and decided to trust this man with the refreshing frankness. Out it went quickly, easily and unexcitedly. Actually the most scared person in the house was Len.

The smokestorm came from one toilet seat on which someone had dropped a cigarette butt. The seat was made of a composition not highly inflammable but exceedingly fumey. The newspapers made much of the occurrence.

It brings to mind the story of the manager who discovered a fire in the theatre and addressed the audience from the stage.

"Ladies and gentlemen," he said, "there is a fire in the theatre. I don't know what the rest of you are going to do but I'm going to get to hell out of here fast!"

* * *

IT MUST HAVE BEEN A MISOGYNIST who penned this verse, which Irving Hoffman reported as adorning a Hollywood bar:

Dear Souls—from these kindly goblets take a sip
'Twill curb thy pensive tear.
'Tis not as sweet as a woman's lips
But, ah, 'tis more sincere.

* * *

A GAY AND PLEASANT TIME was had by those at the annual—and by now almost traditional—pre-evening cocktail party on New Year's Day at the Ben Geldsalers. They tell me that after most of the guests departed hockeywards and elsewhere Doug Rosen gave out with his shuddery tenor accompanied by Nat Taylor on the piano, the old songs being remembered and dismembered. The musical duo was described by an informant—prejudiced, no doubt—as a case of "When Reek Meets Reek," a sort of musical version of "Frankenstein Meets the Wolf Man." Let us be kind to the pair, rumored to be eagerly awaiting the return of vaudeville since they found each other, and say that their respective contributions were not the best thing that either does.

The Geldsalers and their guests enjoyed a laugh at a telegram Ben got from daughters Emily and Alfreda, who were skiing at Balonor Heights, Huntsville. It read:

Daddy dear, though we are here
Where it is ten points colder,
We wish you cheer and shed a tear
'Cause you are one year older.

But speaking of parties, the one given by Eleanor and Doug Rosen in celebration of their 25th anniversary drew crowded houses—said houses being their own apartment and those of their neighbors on the floor, who opened their domiciles to the Rosens' large and eager public. The hosts denied themselves much prize plunder by keeping quiet the nature of the occasion from most of their guests.

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Report Rank Bid For 'Stronghold'

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deal has been set for the film, which stars Helmut Dantine, Paul Lukas and Mary Anderson in its English-language version, the J. Arthur Rank company is reported negotiating for it.

The French-language version, "La Forteresse," which stars Paul Dupuis, is also said to fall distinctly into the A classification. Both titles are tentative and the English-language film may carry the name of the book from which its story came, "The Whispering City." The films were screened in New York for Robert Benjamin and his associates.

Some reshooting, aimed at adding to the tautness of the story, will be done before the film is finished. The score by the young French-Canadian composer, Andre Mathieu, has won much praise from those who worked on both versions. It is drawn from his piano concerto in three movements, opus 25.

"The Stronghold" will be cut in New York or London by George Martin, producer, and Fedor Ozep, director. Its final cost is said to be close to \$750,000, which is equivalent to more than \$1,000,000 spent in Hollywood, labor costs being cheaper in Quebec.

Unconfirmed reports from Hollywood state that Harry Sokol will produce the company's second picture from the French novel, "Sourire Dans la Tempete," which, because of its snow backgrounds, will have to be made this winter. Its third picture will likely be "Apple of His Eye," starred in by Walter Huston on the stage, who will do the screen lead also. It may be filmed at the Queensway Studios.

Paul L'Anglais is head of Quebec Productions Corporation, Limited, and Rene Germain vice-president.

British Producer Guest Of Lawsons

Michael Powell of the J. Arthur Rank Organization in England and Mrs. Powell were recently the guests of honor at a dinner given by the Honorable and Mrs. J. Earl Lawson in Toronto. The visitors are on the way back to Britain from a trip to South America.

Powell, who with Emeric Pressburger produced "Stairway to Heaven," the feature film that was shown at the recent Command Performance, is seriously considering making Canada the centre of his producing activities for the next few years.



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PRICES ARE DROPPING. In "The Big Sleep" Humph Bogart, a private copper, collects \$500 for his professional prying and describes himself as well paid, while Elisha Cook, Jr., peddles info for \$200. Crime does not pay—well. It's an interesting film almost all the way, except for odd moments when, until it straightens out, it seems like addled entertainment . . . Better latent than never: Each year Ben Cronk's Xmas card, a reduced and photographic version of one of his paintings, improves in beauty and art. Perhaps, when Ben reaches the century mark and his talents full bloom, Film Weekly will sponsor an exhibition of his works in the lobby of 277 . . . Canadian Kodak Sales Limited is handing out a couple of valuable booklets about the care of film and those interested would be well advised to send for them . . . There is something quietly impressive in the way the show ends at Loew's. As "The King" is being played the curtain, which looks like velvet, is wine-colored and adorned with several tasseled panels, descends slowly and reaches the floor of the stage as the anthem ends. It all takes on the air of a simple, dignified ceremony and seems to command the complete attention of the audience.

WALTER WINCHELL REPORTED in one of his columns that the late Jimmy Walker made this wise observation to him: "If you make too many friends, soon you'll be afraid of hurting somebody's feelings and you won't be able to write anything about anybody."

JIM NAIRN'S SWELL STORY about Morris Stein drew the latter a letter of comment from Barney Balaban, Paramount prexy. He wasn't sent a marked copy either but came on it in the ordinary course of going through the paper. Who says nobody reads us but us? . . . Syd Goldstone, formerly of the Centre, Peterborough, and now in Los Angeles, is a partner in the Universal Recording Company, which hires name bands and offers the discs via catalogue . . . New Year's wish to Jno. Cohn: "May you never have to take your crockery to the hockery" . . . Read where Benny Louis' band is "gradually skyrocketing." Gradually skyrocketing? That I must see. Reminds me of the oft-misused "meteoric rise." Meteors fall . . . A "White Hope" boxing tournament is being run in Toronto. That's an ugly and outmoded term from a background of bigotry and it arose when Jack Johnston became the heavyweight champion. It's an insult to Joe Louis, as fine a gentleman as ever honored Pugilism with his talents. It implies that there is some kind of a popular crusade on that derives from belief in the superiority of one race over another. "White Hope" is just as wicked as "Jim Crow" and I am surprised that alert newspapers permit use of the term seriously.

BLAH, BLAH, BLACK SHEEP; A TTC bus station now stands on the site of the old Grand Opera House on Adelaide Street, where many performers entertained. Walter Kennedy, to name a few. On second thought, that crack is outmoded. Have you seen Walter lately? He's shed much poundage, as has Archie Laurie. Wish I had their will power—or won't power . . . June March, Charlie Stephenson's niece, an ex-starlet and a show headliner, married Bill Sklar, a non-pro, recently . . . Roland C. Gillette, gossip says, is now connected with Dominion Productions, producers of "Bush Pilot," and I'm told that he claims that the company will make ten pictures here in association with British National. Rumor also has it that W. E. Ross has replaced Geoff Wood as the firm's leading spirit. Dom Prod's pub section sure ignores us and any news about them we get is on the eary. Maybe Gillette will bring back the Motion Picture Almanac he borrowed from our office library for a day a couple of years ago . . . Please, will those who are guilty stop taking Film Weekly out of the wrappers before the subscriber gets it? They do it for a quick look, then a second party borrows it and it never gets put back. Almost every Monday we get complaints about the paper not having arrived and a search shows that it got there but was swiped. Flattering, but hard on the nerves.

To Film Mencken Bathtub Hoax

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ly convulsing the continent's newspaper readers with laughter. The negotiations, begun by Bryant Fryer, general manager of the film company, were carried on by mail until terminated by the signing of a contract through which Mencken gave his blessing to the enterprise, for which he will be remunerated with Canadian ale for the rest of his life.

Mencken, who wrote the essay 30 years ago for a newspaper, has been trying ever since to convince the public that it is a joke. The contract, a superfluous document because the sage of Baltimore admits that his literary nugget is now in the public domain, specifies that it must be made plain to the screen, that his story of the ablutionary device is unauthentic and jocular.

Apparently both parties to the agreement enjoyed the exchange of correspondence which preceded its signing. It developed into a straight-faced—but not straight-laced—gag, which expanded in ideas and into which were drawn, willingly and unwillingly, a number of men of distinction in the USA and Canada.

Mencken agreed to have the governor of Maryland as his arbitrator or, as an alternative, the chief justice of the USA or his designee. Fryer named Mike Romanoff, Hollywood host and self-attached member of the royal but routed pre-revolutionary Russian Romanoffs, to act for him. The brewing company which is supplying the ale, apparently the party of the third part, appointed Donald B. Gordon, head of the Wartime Prices and Trade Board.

The Canadian parties then authorized Professor M. A. McKenzie, leading insurance actuary, to determine Mencken's life expectancy. He estimated that Mencken, now 66, would live to 78, which would give him 12 years in which to match his appetite and capacity for ale against the brewer's productive resources.

The legal agreement, drawn by a Toronto firm and scrutinized by Mencken's lawyer, one Blackstone J. Feinberg, is said to be a classic of its kind. Its charm is that it speaks in the noble and stuffy language of its kind about earthy and ignoble matters.

Cinema (Canada) Pictures is not unaware of international and valuable publicity which has come its way. "In connection

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The Thrill Of Brazil

with Evelyn Keyes, Keenan Wynn, Ann Miller.

Columbia 91 Mins.

GAY, SPARKLING AND GIRLY. THIS ONE IS LIGHT, FUNNY AND EMINENTLY THE RIGHT TICKET FOR ENTERTAINMENT PLUS.

S. Sylvan Simon has directed "The Thrill of Brazil" with a fine eye for visual appeal which is evident all the way in production numbers. Music, dancing and kindred angles are done with a fine, tasteful flair.

There's Ann Miller's first-rate dancing. Music by Enric Madriguera and his orchestra. Singing by Tito Guizar. Comedy by Keenan Wynn and he is properly foiled, aided and abetted by Miss Keyes.

It's set in Rio de Janeiro in a nite spot where Wynn produces the shows. These shows are good enough but Wynn is a perfectionist who also wants to get back with his not properly divorced and apparently still loving wife, Miss Keyes. She appears on the scene with Allyn Joslyn.

Miss Keyes has a paper necessary for the divorce which Wynn must sign. At length he does and then it's lost through some Wynn conniving. There's a good deal of rigmarole ensuing before the light story is set to rights and in between these mock-serious doings one is regaled with number after number.

CAST: Evelyn Keyes, Keenan Wynn, Ann Miller, Allyn Joslyn, Tito Guizar, Veloz and Yolanda, Felix Bressart, Sid Tomack, Eugene Borden.

CREDITS: Producer, Sidney Budd Biddell; Director, S. Sylvan Simon; Screenplay, Allen Rivkin, Harry Clark, Devery Freeman; Cameraman, Charles Lawton, Jr.

DIRECTION, Fine. PHOTOGRAPHY, Excellent.

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with the agreement between H. L. Mencken, Esq., and this company," states Bryant Fryer, "Cinema (Canada) Pictures Limited will, during the next three months, be testing bathtubs and other devices common to the bathroom, for the title role in this proposed two-reeler. The company will also be announcing from time to time the usual protracted and optimist negotiations concerning distribution, most of which, as is customary, will be grossly exaggerated."

Lovers of satirical humor are getting a kick out of the unique literary deadpanning and are looking forward to more of it.

Undercurrent

with Katharine Hepburn, Robert Taylor
MGM 116 Mins.

SET OUT THE ROPES TO HOLD THE LINES THAT WILL FORM FOR THIS SPLENDID DRAMATIC OFFERING.

All the superlatives and very probably a batch of new ones will be called upon to give praise to "Undercurrent." In a season that started in a whirl of lightness and color "Undercurrent" arrives to stir profoundly and provide an emotional impact seldom encountered.

Katherine Hepburn has a role that lines her up for unquestioned leadership in her chosen line of endeavor and when the conclusion rolls past, the viewer will be limp, exhausted, stirred. "Undercurrent" for exhibitor and patron is one of those all too rare events.

From the outset a scheme of suspense is created in the direction of Vincente Minelli that moves and builds to quite unbearable heights.

As the story is the thing and as each new role enhances a player's estimation and adds to stature of indicated potentialities so will this film set laurels for Robert Taylor, Robert Mitchum and the supporting cast.

Miss Hepburn is a young girl swept off her feet by a rapid marriage to Taylor, a rich, renowned manufacturer, and set down amid the glamor of capital society and the country life of aristocratic Virginia. She becomes aware of something not entirely right in her husband's action. His brother is relegated to chance remarks, abrupt dismissal. He speaks little of his family.

There's murder in the background of Taylor's career and a subtle hatred in his business and social life. Miss Hepburn by following instinct and emotion takes up the trail of confusion and without being aware, falls in love with Taylor's brother whom she has never wittingly seen. He's Mitchum. At length Taylor is shown up and he attempts to kill Miss Hepburn. He fails, however, and is killed himself. Miss Hepburn, recovers and finds a new life with Mitchum. This is one of the best.

CAST: Katharine Hepburn, Robert Taylor, Robert Mitchum, Edmund Gwenn, Marjorie Main, Jayne Meadows.

CREDITS: Producer, Pandro S. Berman; Director, Vincente Minelli; Screenplay by Edward Chodorov from an original story by Thelma Strabel; Cameraman, Karl Freund.

DIRECTION, Superb. PHOTOGRAPHY, Excellent.

Temptation

with Merle Oberon, George Brent,
Charles Korvin

Universal 98 Mins.

HICHENS' CLINICAL STUDY OF AN UNSCRUPULOUS WOMAN IS SLOW-MOVING DRAMATIC PIECE.

The exotic Egyptian atmosphere of Robert Hichens' novel, "Bella Donna," and the peculiarities of his literary typings have been captured effectively in this Edward Small production. But withal it harks back to another time in the history of the film in terms of people, places, modes and manners.

It is a clinical study of an unscrupulous woman for whom adultery is a diversion that in the course of events leads her into crime and to an untimely but face-saving end. What it lacks is fire, conviction and inability to perk up to emphasis on female wiles, male gullibility.

Miss Oberon, whose performance is none too effective, connives to ensnare George Brent, an archeologist. This she does under the watchful observance of his very good friend, Paul Lukas, a doctor. They marry and go to Egypt.

Brent pursues his digging, Miss Oberon pursues Charles Korvin and falls to his scoundrelly fascination. He is a blackmailer who eventually persuades her to poison Brent. She feeds him slow poison. Lukas' timely arrival saves him. About here she is stricken with remorse and pulls the Borgia act on Korvin who has indicated his need for money and how inextricably she has gotten herself involved in the lethal intrigue. As she is about to be taken by the police, who have the goods on her, a landslide at the excavation saves the Egyptian taxpayers the expense of her trial. Lukas concludes the tale as he tears up her final note, which was to be delivered to Brent next day. The cops agree to forget it too, because Brent is their friend.

CAST: Merle Oberon, George Brent, Charles Korvin, Paul Lukas, Lenore Ulric, Arnold Moss, Ludwig Stossel, Gavin Muir.

CREDITS: Producer, Edward Small; Director, Irving Pichel; Screenplay by Robert Thoren; Original novel, Robert Hichens; Cameraman, Lucien Ballard.

DIRECTION, Fair. PHOTOGRAPHY, Average.

'Out Of The Past'

Ken Niles, radio announcer, has been cast in RKO's "Out of the past," which stars Robert Mitchum and Jane Greer.

Sioux City

Sue

with Gene Autry, Lynne Roberts
Republic 69 Mins.

CLASS "A" WESTERN FARE WITH FINE SONGS AND SMART PLOT PLUS PLENTY OF OUTDOOR ACTION.

"The music in "Sioux City Sue" is easily the finest aspect of the whole. Even the title is a song. As has been the previous case with Autry westerns in the matter of attention to production details, this one too, has been given like care and emerges a neatly finished off product.

Autry is a rancher facing a foreclosure sale. Lynn Roberts, a talent scout from Hollywood invades Whispering Rock in search of a cowboy singer. She's accompanied by Sterling Holloway. Autry is engaged. He does it to save his ranch. He goes to Hollywood to make endless recordings but no emoting before cameras. He calls attention to this.

Richard Lane, a producer, has been using Autry for a cartoon called "Ding Dong Donkey." If Autry knew it he would quit. So Lane stages a fake action sequence with Miss Roberts.

Later the cartoon is previewed and Autry hears himself sing accompanied to a cartoon donkey. Feeling duped, he takes off at once for Whispering Rock. Miss Roberts feels responsible. She follows. He takes her in and gives her an opportunity to prove herself by assigning her various chores. She does them well. Things look rosy. The faked action scene proves to be a screen test and other producers are interested, so back to Whispering Rock come Lane and Holloway. Autry suspects something amiss, dismisses La Roberts.

Later Lane tangles with a bird Autry had fired, who still nurses a grudge. Lane gets drunk. He becomes aware of a plot to ruin Autry. A dam is to be blown wiping out Autry's stock. It's blown up but the cattle are saved largely through the efforts of Miss Roberts who tips off the deal. All's well at the conclusion and the finale sees Autry a western singing star.

CAST: Gene Autry, Lynne Roberts, Sterling Holloway, Richard Lane, Ralph Sanford, Ken Lundy, Helena Wallace.

CREDITS: Producer, Armand Schaefer; Director, Frank McDonald; Screenplay by Olive Cooper; Cameraman, Reggie Lanning.

DIRECTION, Very good. PHOTOGRAPHY, Fine.

CONTEST FOR CANADIAN EXHIBITORS!!



WARNER'S MAPLE LEAFLET

★ ★ ★ ★ ★
EXHIBITION
EXTRA
★ ★ ★ ★ ★

Vol. 1, No. 1

70 CARLTON STREET, TORONTO 2, ONTARIO

FOR FREE

"THE VERDICT"
FROM WARNER BROS.
MEANS MORE MONEY FOR MANAGERS
It's the Playoff with a Payoff!!
\$200.00 IN CASH AWARDS

On Size of Puddle

Since the judges feel that small town managers often hesitate to compete with city theatre-men in contests of this kind, special assurance is given that all due allowances will be made in considering entries from the former. Naturally, it is well-known, for instance, that it is easier for a man in Vancouver to make a big showing than, say, one in Sydney, due to the fact that the west-coast city has more newspapers and radio stations, and that the department stores and other co-ops there have larger ad budgets, etc., etc. Therefore, the judges will not only consider evidence of the job done, but also how the manager overcame special hazards over which he had no control.

• The Playoff with a Payoff •

Ad-Judicators

For the first time in recent campaign contest history an eminent authority outside the industry will help turn in the verdict on "The Verdict" contest. He is N. Roy Perry, president of the Advertising and Sales Club of Toronto as well as business manager of Maclean's and Chateleine and a director of Maclean-Hunter Pub. Co. Ltd. Filmoguls Jim R. Nairn, Ad-Pub boss at Famous Players Canadian Corp. and Larry M. Graburn, ditto at Odeon Theatres of Canada, scribes Ray Lewis and Jay Smith (Digest) and Hye Bossin (Film Weekly) and Glenn Ireton of WB are the other moderators.

PRE-SELLING

1600 copies of a special pamphlet published by the WB Educational Dept., have been sent to Canadian libraries, schools and universities, film executives, national organizations, m.p. editors, etc. etc. Subject matter lies in comments on "THE VERDICT" by panel of 12 members of Mystery Writers of America, Inc.

On Size of Frog

Bookings at other houses automatically put some of Canada's most consistent showmen out of the running for prizes in the contest on "The Verdict".

Such winners of Digest Showmanship Awards as Ivan Ackery, Fred Trebilcock and George Stroud will therefore be on the sidelines this time, as will Freeman Skinner, Ted Soucie and Kent Craig, who were among those to copkudos in various War Services competitions.

However, there will be plenty of veteran gravy-grabbing talent among managers who will be playing the film, and, we trust, competing for the prizes. A partial listing is found elsewhere on this page.

• The Playoff with a Payoff •

Fancy Brochure Not Necessary

Some showmen apparently don't often submit proof of their campaign efforts because they do not feel that they can afford the time or money to get up an effective and sometimes showy presentation of their material. Let it be known that such is not necessary in this case. While normal neatness is always a commendable trait, please do not feel that you have to merchandise to the judges. . . . just send us proof of how well you merchandised THE VERDICT to the public. After all, the contest is a competition in how smart and ingenious and promotive-minded you are in advertising and publicizing and exploiting your product, NOT in proving your worth as a creator of trick brochures. Of course, we might slyly add, however, that the two abilities often seem to go hand-in-hand, but the general idea is that the exhibitor's ratings will not rise if he slaughters junior's pet porker to provide a pigskin cover for the report on his campaign!

5 PRIZES!

- \$100.00 FIRST
- 50.00 SECOND
- 25.00 THIRD
- 15.00 FOURTH
- 10.00 FIFTH

Come Closer, Mr. Exhibitor

Let me tell you about a murder that remained one of the few unsolved mysteries in the annals of man's evil search for the perfect crime.

For decades it refused to unloose its secrets to the plodding scrutiny of Scotland Yard.

Then the startling truth suddenly revealed itself.

Author Israel Zangwill reconstructed the whole fabric of the monstrous crime in a novel of sheer suspense.

The Reader's Digest re-told the story to its millions of readers.

Now it is ready for the screen. "THE VERDICT" is a challenge to the wits of all who see it . . . an invitation to you as a showman to make your campaign the most suspenseful, the most provocative in all your history. And, then there's that matter of \$200.00!!

• The Playoff with a Payoff •

Pressbook Packed With Punchy Plugs

- 1—Trailer stunt.
- 2—Tie-up stills.
- 3—Lobby Cut-Outs.
- 4—Crucial Climax Clock.
- 5—Screening for D.A.
- 6—Seat no one during climax.
- 7—Scotland Yard angles.

Best Pub-Ad-Exploitation Campaigns on New WB Film "The Verdict" to Split Pot

CONTEST ENDS FIRST WEEK IN APRIL

HASKELL M. MASTERS, DOMINION GENERAL MANAGER FOR WARNER BROS. PICTURES, has announced an exclusively Canadian campaign for exhibitors of "THE VERDICT", top suspense melodrama starring Sydney Greenstreet, Peter Lorre and Joan Lorring. It is believed to be the first instance of an all-Canadian distrib-inspired sales promotion of such a nature. Cash prizes for the five best campaigns total \$200.

Masters added that the competition is open to all first-run theatres which play the film on or before the week beginning March 31, 1947. He expressed his Company's hope that small town as well as key city showmen would enter the contest, and emphasized the necessity for dating "THE VERDICT" now to insure playing time before the end-of-March deadline.

The Warner g-m stated that the objective purpose of the contest is to encourage practical application of the "sell it with showmanship" clarion which has been recently sounded so resonantly by all branches of the industry as the logical reply to higher production costs and post-war levelling off of grosses.

Entries must be addressed to Glenn Ireton, Warner Bros. Pictures Distributing Company Ltd., 70 Carlton Street, Toronto 2, to be received at that point not later than April 15, 1947.

• The Playoff with a Payoff • The Playoff with a Payoff • The Playoff with a Payoff

Many Are Called; Five to Be Chosen

Here are some of the Dominion's ace housemanager-exploiters, who will be playing "The Verdict", and doubtless vying for awards:

Charlie Bahrnowski, Orpheum, Fort William; Geo. Fairley, Palace, Guelph; J. Derry, Palace, Kenora; J. C. Musclove, Capitol, Kitchener; Geo. McComber, Lyceum, Port Arthur;

R. Harvey, Broadway, Timmins; Edsel Moretsky, Palace, Windsor; F. Harrison Howe, Capitol, St. John; F. Doney, Capitol, Halifax; J. E. Mitchell, Imperial, Moncton; C. Everett Vail, Vogue, Sydney; Eddie Newman, Metropolitan, Winnipeg; Harold Gray, Metropolitan, Regina; O. Bowes, Orpheum, Moose Jaw; Reg Plumb, Daylight, Saskatoon; Pete D. Egan, Palace, Calgary; E. C. Ethridge, Empress, Edmonton; J. M. Robertson, Capitol, Victoria.

S. O. S.

(Sure Outstanding Success)
For Your Boxoffice

HERE COMES
THE GLOBAL
G. I. FAVORITE
and KING OF
THE BOBBY SOX
BRIGADE

PLUS
Outstanding
SCREEN
ATTRACTION

Louis
JORDAN
HIS FAMOUS TYMPANY FIVE
and TALENTED SEPIA BEAUTIES
IN
"CALDONIA"
Directed by
WILLIAM F. CROUCH
4 BIG SONG
HITS

\$ \$ \$

Famous Book
becomes great
picture!

Gene
Towne
presents

**TOM
BROWN'S
SCHOOL
DAYS**

SIR CEDRIC
HARDWICKE
FREDDIE
BARTHOLOMEW
JIMMY LYDON
JOSEPHINE
HUTCHINSON

BILLY HALOP • Ernest Cossart • Gale Storm

\$ \$ \$

ADVENTURE RIDES THE CREST OF
A TIDAL WAVE!

Gene Towne presents

**SWISS FAMILY
ROBINSON**

Thomas Mitchell • Edna
Best-Freddie Bartholomew
Terry Kilburn • Tim Holt
Baby Bobby Guitman



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PEERLESS FILMS
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TORONTO - MONTREAL - ST. JOHN

ECHOES and REFLECTIONS

Glamor Mishandled

From the Ottawa Evening Citizen

Glamor whose appeal to over-urbanized peoples the motion-picture industry of California coined into billions of dollars in less than two generations, is ceasing to emanate as copiously from Hollywood as it used to do. Half a dozen nations of the earth for whom it has been the welcome "opium of the people" seem to be tiring of it somewhat.

Not a few of its critics are those of its own household of faith. Round table discussions in the United States lately on the topic: "Have the movies failed us?" have evoked an almost unanimous affirmative.

In Britain, now striving to export her own films on a bigger scale than ever before, a prominent critic has assailed the film art of this continent so vigorously that she is now suing the film company that took offence at it, for damages for trying to influence the British Broadcasting Corporation to silence her radio utterances.

In France and Italy attempts to recreate the industry whose product is "romance," base themselves on the assumption that Hollywood no longer has much to offer. In Australia which is second to the United Kingdom as the United States' best export market, the Royal Empire Society is offering awards to encourage the native film, and Australians are hoping that J. Arthur Rank from Britain will undertake production in their part of the southern hemisphere.

But it is from the Soviet Union that there comes the severest assaults on Hollywood's ideas of what constitute a good picture. United States critics blame the public for preferring the mediocre and mediocrity's test of success—boxoffice receipts to worry about and no shortage of finance for pictures, say that Hollywood has lost its power to produce glamor for the reason that "it has separated itself from the lives of the common people." American pictures are built up synthetically round a "star" and are not organic wholes "descriptive of real people, how they live and work, hope and hate, and in what they succeed and fail."

In other words, in the very stuff of drama on which Hollywood prides itself it has so departed from reality that it no longer can make use of it. On the other hand, the Russians seek their pictures in life and its endless reactions—plus of course a little propaganda now and then—and refer contemptuously to Hollywood and its repetitive fantasies as "Pollywood."

Two Toronto Men Purchase Liberty

Two Toronto men, Jack Kent Cooke and Roy H. Thomson, have purchased Liberty Magazine of Canada from Liberty in the USA for \$400,000, in what may be the first move in acquiring a chain of publications by the two partners.

Cooke is the 35-year-old vice-president of Skyway Drive-in Theatres, president and general manager of radio station CKEY and president of Imperial Radio Productions and will take the position of president and publisher of Liberty. Thomson, who will be chairman of the new board for the publication, is the publisher of five Ontario daily newspapers and owner of three radio stations in Northern Ontario.

Managers Club Holds Big Christmas Party

Some 400 members of the 20th Century Theatres' organization, including the members of the home office and all the staffs from every Toronto theatre, were the guests of the Twentieth Century Theatres Managers Club, at a Christmas party held on a recent Sunday evening at the Kenwood Hall.

Entire arrangement was carried through by a party committee headed by Jack Alexander, manager of the Brock Theatre, and the address of welcome was delivered by N. A. Taylor, president of the circuit.

Opening of the cocktail bar was followed by a stage show, a buffet supper and dancing.

Scenes at the Twentieth Century Theatres' Party

The annual party of Twentieth Century Theatres was carried on on two floors this time. The first party, which started at two o'clock, was exclusively for company personnel who, at its conclusion, went up to the 11th to mingle with arriving guests from all sections of the trade. The photographs were taken by Erwin Taube of Graphicolor:

1. Dave Mandell of Inter Theatre Services, Flo Simmons of EBA and Arna Mann of Twinex Century Theatres.

2. Nat Taylor, president, dissecting a bird that did not die in vain. Syd Roth, 20th exec who headed the party committee, beams over the ritual.

3. General view of the staff party, which shows Dave Griesdorf of PRC, the man who was passing by and stayed to eat, in the forefront.

4. Myer Axler of 20th, being almost pushed out of line by Syd Roth, awaits Raoul Auerbach's operation on a turkey.

5 & 6. Group scenes.

7. A show business duo — Ben Geldsaler, a guest from Famous Players, and daughter Phyllis of 20th.

8. Mrs. Yvonne Taylor and Nat Taylor.

9. Esther Silver, Canadian Film Weekly; Barney Fox and Ethel Rosenberg, 20th.

10. Some familiar faces — Morris Stein, John J. Fitzgibbons, Nat Taylor, Rube Bolstad, Ben Geldsaler and (Foreground) Raoul Auerbach.

11. More familiar faces — Harry Mandell, Doug Rosen, Dave Griesdorf, J. Earl Lawson, Taylor, Auerbach and Abe Cass.

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'A Salute to Our Trade Press'

From *THE NEW DYNAMO*, Published by 20th Century-Fox

How carefully do you read the trade papers?

You will have to answer that, but as far as we are concerned we read each copy of every trade paper—daily and weekly—from cover to cover.

We do not do so merely because of any professional interest. We do that because only through our enterprising trade press can we keep fully and reliably informed on what is happening within our industry.

No industry has as great, as reliable, as interesting, or as illuminating a trade press as has ours.

No executive, no field worker, no branch employee, no exhibitor, no theatre attache can do a thorough job—unless he makes a habit of reading the film trade papers.

For those of us in distribution and exhibition the trade journal is indispensable. It is the link that authentically and perfectly links distribution and exhibition.

Trade papers have kept abreast of industry progress; in fact time and again they have paced the rest of the industry.

The journalistic historians of our industry have, since the latter's beginning, done an admirable job. But, they are doing a greater job today.

Annually distributors invest millions in trade paper advertising.

It is the wisest investment any distributor makes.

Trade paper advertising serves many progressive purposes. It serves as advance agent for the branch manager, the salesman and the booker.

Trade paper advertising is the most effective and influential sales media at the disposal of distribution.

It is the most effective medium the distributor has of speedily passing on news to its clients.

Therefore, if trade papers can do such a job of proved selling, then they should be as religiously read and studied for their equally important news contents.

Most appreciative of the indispensable service regularly rendered by trade journals are the small-town theatre operators. For these thousands of important and decisive industry figures, the trade paper is their "bible."

However, no intelligent or sincere industry worker, regardless of whether he is in production, distribution or exhibition, would consider his day complete unless he has brought his knowledge of film matters up to date through reading his trade paper.

That being so, it is important that each of us regularly read the trade papers, for only by so doing can you place yourself in a position where you can meet the buyer on equal footing and

discuss intelligently and informedly trade matters.

But, the influence of our trade journals goes far beyond the boundaries of our own industry.

They are scanned carefully and analytically by newspaper and magazine editors and writers, by scores of organizations with an interest in motion pictures, by college and school authorities, by Federal, State and municipal officials and many others too numerous to list in a single paragraph.

No industry trade press comes anywhere near giving its readers such thorough and intelligent coverage as does ours.

And that same trade press, because of its wide readership among newspaper writers, wields a tremendous influence on the movie-going, the ticket-buying public.

Thanksgiving Day has passed, but every day of the year we of the motion picture industry can be thankful for the quality of our trade press.

It serves—well and authentically.

It is a courageous, crusading trade press, too.

It has one "fault"—if it may be called that; it is too modest.

It does not blow its own horn loudly or frequently enough.

Perhaps, that is because always it has been too busy serving you and I.

Empire-Universal Staff's Royal York Christmas Party



Employees of Empire-Universal and Sovereign Films with one accord agreed that their latest Christmas party, held recently at the Royal York Hotel, Toronto, outdid by a large margin any company shindig ever arranged before. A. W. Perry, president, and other executives were the hosts and all details



were attended to by Walter Kennedy, whose contribution did much to make a success of the occasion.

In the picture at the left, reading from the left, are Geraldine Shumer, Mickey Mackintosh, Helen Goldstein, Tilly Kendall, A. W. Perry, Marion McCarthy, Nancy Brown and Jane Trefiak. At the right Perry is shown serving the turkey.

Columbia Pictures presents
a cavalcade of glorious
TECHNICOLOR
entertainment!

*the Music...
the Magic...
the Times
of America's
Greatest
Entertainer!*



in **TECHNICOLOR!**

The JOLSON STORY

with **LARRY PARKS · EVELYN KEYES**
WILLIAM DEMAREST · BILL GOODWIN

Screenplay by Stephen Longstreet

Produced by **SIDNEY SKOLSKY** Directed by **ALFRED E. GREEN**

advertised with color pages in
THE SATURDAY EVENING POST · COLLIER'S
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ALL FAN MAGAZINES
plus A NOVEL NATIONAL NEWSPAPER
TEASER CAMPAIGN



PRINTED IN U. S. A.

Critics Pick Best Pictures

AS is the usual custom at this time of year, critics, reviewers, columnists and publications are selecting the outstanding films and performances of 1946. As is also to be expected, Canadian choices sometimes vary greatly with those from the USA because pictures are often released here from six months to a year later than they are south of the border. Culmination of these polls is reached, of course, with the annual award of "Oscars" by the Academy of Motion Picture Arts and Sciences in Hollywood in March.

Due to the rules of this organization, foreign-made films are not included in the balloting, thus throwing out such films as "Henry V," "Stairway to Heaven," "Open City" and "Brief Encounter," pictures that have been at or near the top on most lists. A move is now under way, according to Jean Hersholt, president of the academy, to amend these regulations of the society in time to include pictures from other countries in the voting for 1948 awards.

Jack Karr in his "Movie-Go-Round" column in the Toronto Daily Star names his ten favorites, but lists them in the order, roughly, in which he saw them and not by preference. They are "They Were Expendable," "The Lost Weekend," "The Green Years," "The Seventh Veil," "Kiss and Tell," "Henry V," "Saratoga Trunk," "Anna and the King of Siam," "Dead of Night" and "The Killers." He also mentions some 23 others that were close runners-up in his esteem.

IN the Winnipeg Tribune, Ben Lepkin columns his choices, stating that he has listed more than the customary number and "Sees no reason for sticking to that altogether arbitrary number." Noteworthy on his list is that he gives the first seven places to European pictures, naming 10 in all out of a total of 17.

Best movie of the year is "The Last Chance," according to Lepkin, with Therese Giehse's performance in it being the best of any actress. Male best, in his opinion, was Robert Donat's work in "Vacation from Marriage," which picture he names fourth. His other selections are "Brief Encounter," "This Happy Breed," "Blithe Spirit," "The Seventh Veil," "Caesar and Cleopatra," "A Walk in the Sun," "The Killers," "The Lost Weekend," "Anna and the King of Siam," "The Way Ahead," "I

British Films Are Very Prominent In Annual Choices by USA, Canadian Reviewers

Know Where I'm Going," "The Notorious Gentleman," "A Night in Casablanca," "Wonder Man," "The Bells of St. Mary's" and "Saratoga Trunk."

Stating in his "Rambling With Roly" column in the Toronto Globe and Mail that he is too "lazy by nature" and "not a little disgusted with the number of polls," Roly Young only nominates one picture as the best, that being "Henry V."

New York Film Daily's annual poll of American press and radio reviewers found 447 out of 559 participants' ballots marked for "The Lost Weekend," a record only once previously exceeded, that by "Gone with the Wind," which garnered 452 votes in 1941.

PROBABLY ranking next in importance to the Academy Awards is the New York City Film Critics' annual selections. For 1946 these are "The Best Years of Our Lives," with "Henry V" taking second place from another British picture, "Stair-

way to Heaven." The best actor laurels went to Laurence Olivier for his job in "Henry V." Frederic March was runner-up for his performance in the picture that won first place, with third going to Rex Harrison, star of "Anna and the King of Siam." Best actress, according to the poll, was Celia Johnson for her stint in the British film, "Brief Encounter," and second was Olivia DeHaviland for her acting in "To Each His Own." Directors of the top three pictures finished in exactly the order their pictures did. William Wyler was first, Laurence Olivier second and the team of Michael Powell and Emeric Pressburger, third.

The seven others on the New York critics' list are "A Walk in the Sun," "Brief Encounter," "Dead of Night," "My Darling Clementine," "Open City," "The Well - Digger's Daughter" and "The Raider."

The National Board of Review of Motion Pictures recently announced their 21st annual selection in New York. Winner was "Henry V," with Laurence Oli-

vier's acting acclaimed as the best. Second was "Open City," with its star, Anna Magnani, winning feminine honors in the vote.

IN England a poll of film critics showed an overwhelming choice for French films, four out of the first five nominated being from that country, with British-produced pictures fighting it out with other European countries for a secondary position. Notable in the survey was the complete absence of Hollywood films among the top choices, although over 90 per cent of the films exhibited in England are made there. Reason advanced for these surprising selections is the complacency of the Hollywood producers' outlook and the lack of new subjects, fresh plots and high quality in their films.

Warners Buy Book

Warners has bought Stephen Longstreet's "Silver River."

Buys Theatre Site

Joe Prefontaine recently purchased a central site in Bonnyville, Alberta, on which he plans to erect a \$20,000 theatre and dance hall this spring. He has already bought the necessary movie equipment.



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of Canada, Limited

She was....

TEMPTATION



MEN THREW THEIR HEARTS AT HER FEET—
THEIR LIVES TO THE DEVIL

INTERNATIONAL PICTURES
presents

Merle *George*
OBERON · BRENT
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